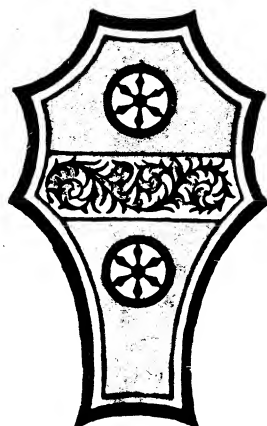


— 02696 —

Klavier — 20 Pfennig

PAGANINI



Op. 13

I Palpiti

Neu revidierte Ausgabe von
A. WILHELMJ

KLAVIERBEGLEITUNG
zur Violinausgabe 02695

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ERICH WOLFGANG K O R N G O L D

Märchenbilder, Sieben Stücke für Klavier, Op. 3

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I PALPITI

Thème et Variations

N. PAGANINI Op.13
Oeuvres posthumes N°8

Accord.

INTRODUCTION
Larghetto cantabile

VIOLON

Piano

f *Tutti.* *pizz.* *p* *Solo.* *dol.* *cres.* *dim.* *8*

This page contains five systems of musical notation, each consisting of a treble staff and a bass staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements such as notes, rests, and ornaments. The first system shows a complex melodic line in the treble staff with many sixteenth notes, while the bass staff has a simpler accompaniment. The second system features a trill (tr) in the treble staff and a series of eighth notes in the bass staff. The third system has a long melodic phrase in the treble staff and a steady accompaniment in the bass staff. The fourth system includes a trill (tr) and a sixteenth-note figure (6) in the treble staff. The fifth system shows a melodic line in the treble staff and a steady accompaniment in the bass staff. The page is numbered 4 in the top left corner.

Recit: con grande espress

The musical score is written for a vocal part and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is divided into five systems, each with a vocal staff and a piano staff.

System 1: The vocal line begins with a trill (*tr.*) and a ritardando (*rit.*). The piano accompaniment features a tremolo (*trem.*) in the right hand and a pizzicato (*pizz.*) in the left hand. The tempo/mood instruction is *Recit: con grande espress*.

System 2: The vocal line continues with a long, flowing melodic line. The piano accompaniment consists of sustained chords in the right hand and a rhythmic pattern in the left hand.

System 3: The vocal line features a long, flowing melodic line. The piano accompaniment consists of sustained chords in the right hand and a rhythmic pattern in the left hand. The tempo/mood instruction is *Recit: con grande espress*.

System 4: The vocal line features a long, flowing melodic line. The piano accompaniment consists of sustained chords in the right hand and a rhythmic pattern in the left hand. The tempo/mood instruction is *Recit: con grande espress*.

System 5: The vocal line features a long, flowing melodic line. The piano accompaniment consists of sustained chords in the right hand and a rhythmic pattern in the left hand. The tempo/mood instruction is *Recit: con grande espress*.

Andantino.

THEMA

dol.

p dol.

cres.

cres.

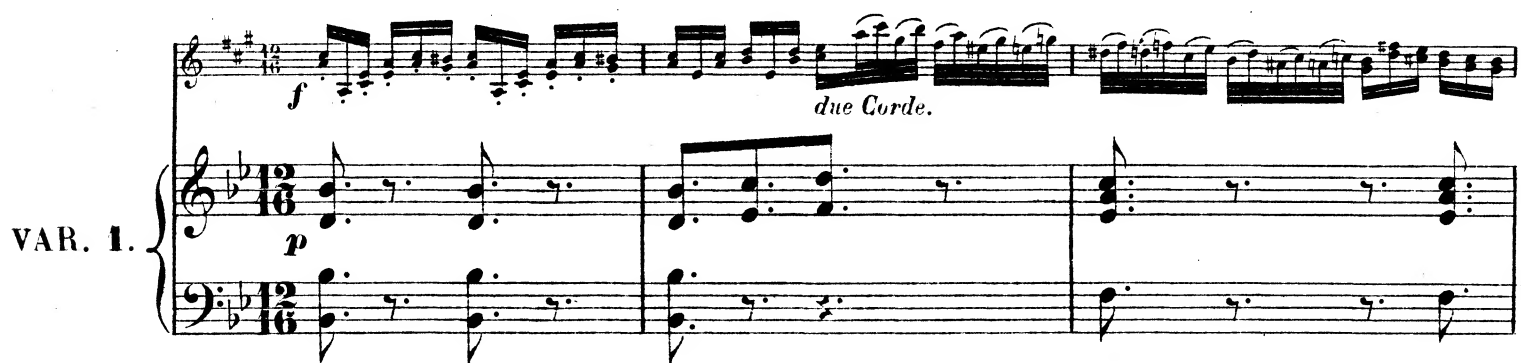
decres.



First system of musical notation. The upper staff (treble clef) begins with a *rit.* (ritardando) marking, followed by a *f* (forte) dynamic. It contains a complex melodic line with many sixteenth notes and a triplet of eighth notes. The lower staff (bass clef) also begins with a *rit.* marking, followed by a *f* dynamic, and features a more rhythmic accompaniment with eighth and sixteenth notes.



Second system of musical notation. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment with eighth and sixteenth notes.



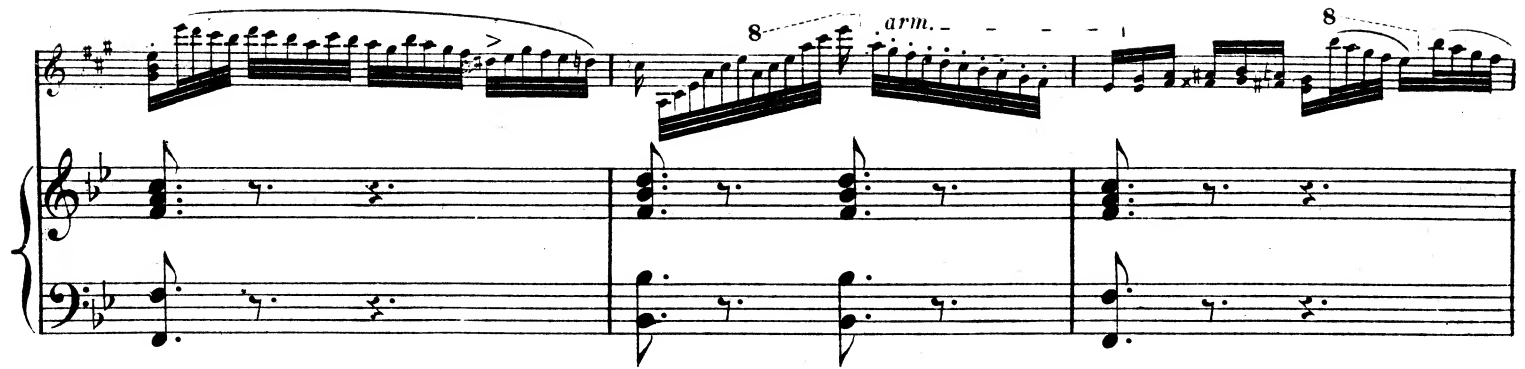
Third system of musical notation. The upper staff begins with a *f* dynamic and includes the instruction *due Corde.* (two strings). The lower staff is marked *VAR. 1.* and *p* (piano), and is written in 12/16 time. It features a simpler harmonic accompaniment.



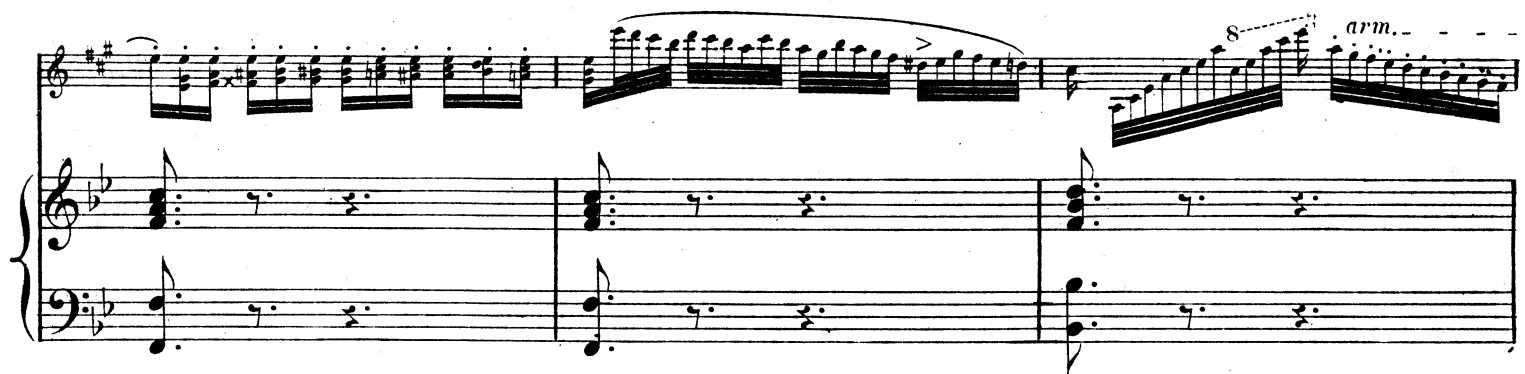
Fourth system of musical notation. The upper staff begins with a *f* dynamic and includes the instruction *due Corde.* The lower staff begins with a *p* dynamic and continues the harmonic accompaniment.



Fifth system of musical notation. The upper staff features a complex melodic line with many sixteenth notes. The lower staff continues the harmonic accompaniment with eighth and sixteenth notes.



First system of musical notation. The upper staff features a complex melodic line with rapid sixteenth-note passages, marked with an 8-measure rest and an *arm.* (armatura) instruction. The lower staves (treble and bass) provide a harmonic accompaniment with sustained chords and moving lines.



Second system of musical notation. The upper staff continues the melodic development with similar rapid passages, also marked with an 8-measure rest and an *arm.* instruction. The lower staves maintain the harmonic support.



Third system of musical notation. The upper staff shows a melodic line with a *cres.* (crescendo) marking. The lower staves continue the accompaniment.



Fourth system of musical notation. The upper staff includes the instruction *sciole a due Corde.* (sciole a due Corde), followed by *ff* (fortissimo) and *meno fz* (meno forzando). The lower staves continue the accompaniment.



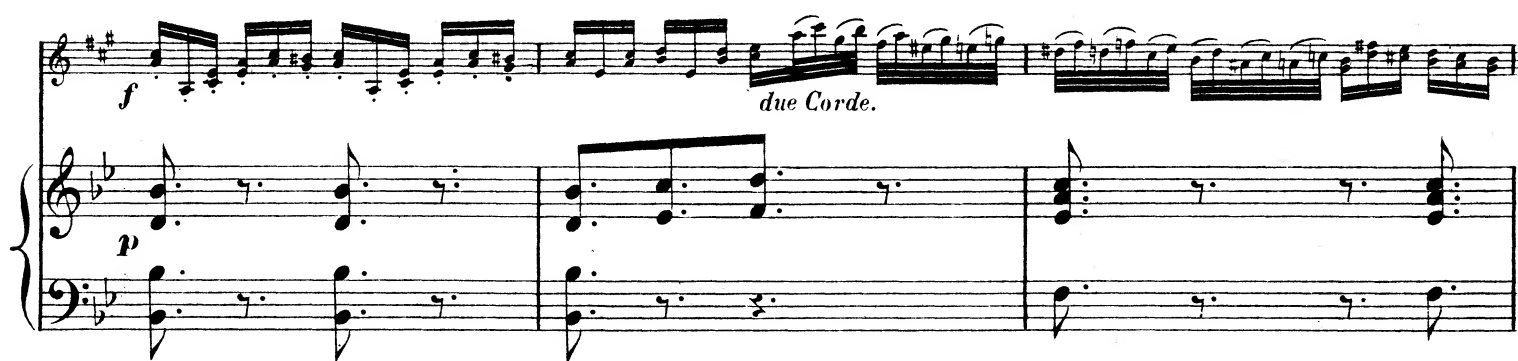
Fifth system of musical notation. The upper staff continues the melodic line with rapid passages. The lower staves continue the accompaniment.



First system of musical notation. The top staff features a complex melodic line with many beamed sixteenth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has one sharp (F#).



Second system of musical notation. The top staff continues the melodic line with a trill marked with an '8'. The piano accompaniment includes a fortissimo (*f*) dynamic marking in the left hand. The key signature has one sharp (F#).



Third system of musical notation. The top staff features a fast, rhythmic melodic line marked with a fortissimo (*f*) dynamic. The piano accompaniment is marked with a piano (*p*) dynamic. The instruction *due Corde.* is written above the top staff. The key signature has one sharp (F#).



Fourth system of musical notation. The top staff features a melodic line with a crescendo (*cres.*) marking. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has one sharp (F#).



Fifth system of musical notation. The top staff features a melodic line with a trill marked with an '8' and the instruction *sciolto.* (ad libitum). The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has one sharp (F#).

Un poco lento.

arm.

VAR. 2.

dol.

pp

arm.

arm.

arm.

cres.

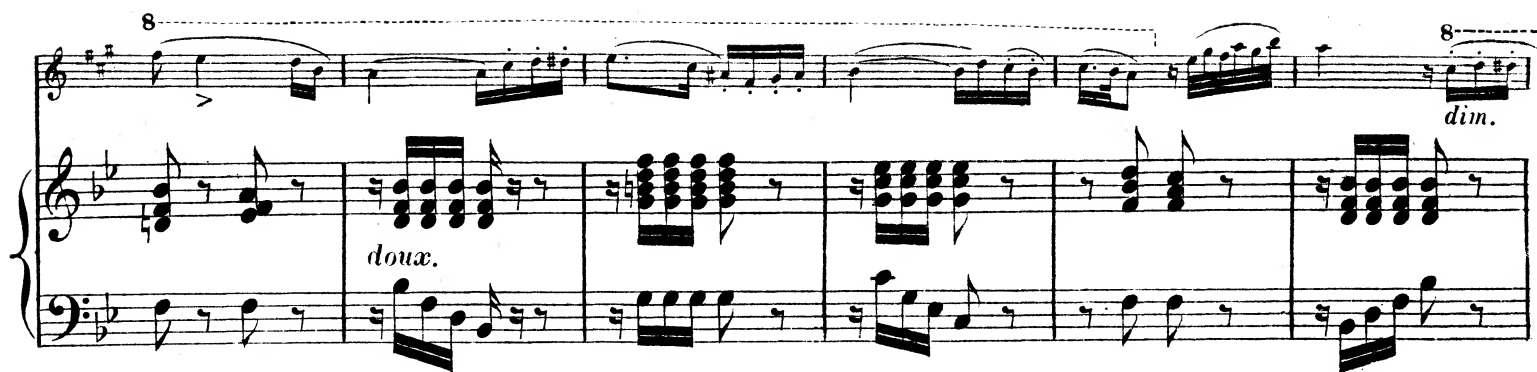
This page of musical notation consists of five systems, each with a single treble staff and a grand staff (treble and bass staves). The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The treble staff begins with the instruction *arm.* and a dynamic marking *f*. It contains several measures of music with slurs and ties. The grand staff provides a harmonic accompaniment with moving lines in both hands.
- System 2:** The treble staff includes *arm.* and *tr* (trill) markings. A dynamic *f* is present. The grand staff continues the accompaniment.
- System 3:** The treble staff features *arm.*, *tr*, and *8* (octave) markings. A dynamic *f* is also present. The grand staff includes a *cres.* (crescendo) marking in the bass line and a *rit.* (ritardando) marking in the treble line.
- System 4:** The treble staff has *arm.* and *dol.* (dolce) markings. It contains measures with slurs and ties. The grand staff continues the accompaniment.
- System 5:** The treble staff begins with *arm.* and contains measures with slurs and ties. The grand staff continues the accompaniment.

Quasi presto.

VAR. 3.

The musical score is written for piano and guitar. The piano part is in 2/4 time with a key signature of two flats (B-flat and E-flat). The guitar part is in 2/4 time with a key signature of one sharp (F#). The score is divided into five systems. The first system is marked 'Quasi presto.' and 'VAR. 3.'. The piano part starts with a forte (f) dynamic and a staccato marking. The guitar part starts with a piano (p) dynamic and a staccato marking. The second system features a 'pizz.' (pizzicato) marking for the guitar. The third system is marked 'staccato.' for the piano. The fourth system features a 'f' (forte) dynamic for the piano and a 'p' (piano) dynamic for the guitar. The fifth system is marked 'con espress.' (con espressione) for the piano and 'cres.' (crescendo) for the guitar. The score includes various musical notations such as staccato, pizzicato, and dynamic markings (f, p, cresc.).



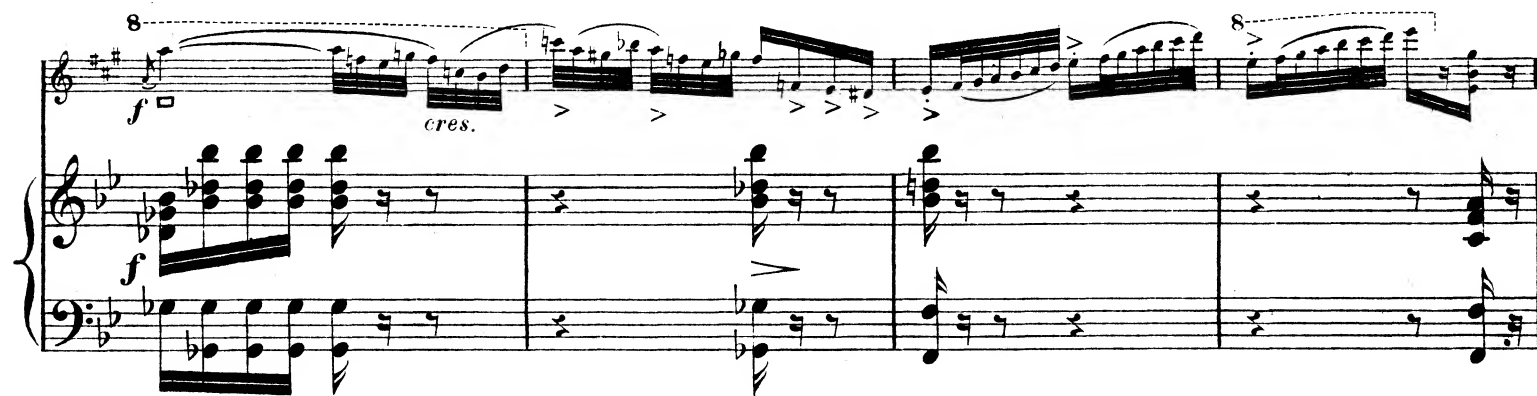
First system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with an '8' and a dashed line. The bass staff provides harmonic support with chords and moving lines. The tempo/mood is marked 'doux.' (softly). The system concludes with a 'dim.' (diminuendo) marking.



Second system of musical notation. The treble staff continues the melodic development with eighth-note patterns, marked with an '8' and a dashed line. The bass staff continues the harmonic support. The tempo/mood is marked 'cres.' (crescendo).



Third system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with an '8' and a dashed line. The bass staff provides harmonic support with chords and moving lines.



Fourth system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with an '8' and a dashed line. The bass staff provides harmonic support with chords and moving lines. The tempo/mood is marked 'f' (forte) and 'cres.' (crescendo).



Fifth system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with an '8' and a dashed line. The bass staff provides harmonic support with chords and moving lines. The tempo/mood is marked 'pizz.' (pizzicato).

Fine

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